

GENDER REPRESENTATIONS IN ADVERTISING:

In Contemporary Finnish Food and Drink Advertisement

Master's Thesis

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Illustration of an ad by Laura Ainamo

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Abstract

Objective of the Study.

The following study focuses on gender representation in food and drink advertisements in Finland in 2020-2021. The emphasis is on portrayals offered for the two binary genders. As advertisements shape and reflect our values and culture, it is important that their makers are, at the very least, aware of the representations of gender they choose for their ads, especially if they wish to become more inclusive, reach and appeal to new segments. The literature review focuses on advertising and gender from 1970 onwards. In previous studies, women were portrayed as passive homemakers while men were seen as dominant and in charge. This research focused on questions about gender representations at the time of the research and whether women are portrayed as the weaker sex, in food and drink ads.

Methodology and the Analytical Framework.

This study utilized qualitative visual semiotic methods and the sample was collected using intensity sampling. The advertisement collected for this study were analyzed based on three elements: artistic composition, nonverbal cues and the copy (a written part of the ad either in the ad itself or in case of social media over, under or next to the ad). After dividing the sample to three sections the analysis focused on two of the groups that provided the most interesting findings.

Findings and Conclusions.

This study resulted in two main findings: (1) gender representation in food and drink ads are quite stereotypical and much of the same gender cues are still used as in the previous decades, (2) women are shown as the weaker sex as they are still seen more in domestic setting, being more passive than men and shown acting as children. Typical gender cues used for females are curves, long hair and makeup and facial hair, angular shapes for men. Women are seen as passive as they don't have much action in the photos and if they do it might be something ridiculous childish behavior. In addition to these findings we also see that even though some people of color were represented, most gender representations in the sample, include the notion of heteronormativity as well as being white and young.

Key Words: IDBM, International Design Business Management, gender representations in media

Tiivistelmä

Tutkimuksen tavoitteet.

Pro gradu -tutkielmani tavoitteena on analysoida sukupuolen representaatioita suomalaisissa juoma- ja ruokamainoksissa vuosina 2020 ja 2021. Tutkimus keskittyy ensisijaisesti miehen ja naisen representaatioihin. Huomioon otetaan kuitenkin myös muita mainoskuvastossa sukupuolen representaatioiden kanssa risteäviä ominaisuuksia, esimerkiksi ihonväri ja etnisyys. Tutkimuksen tavoitteena on parantaa yritysvastuuta mainonnan kuvaston suunnittelussa, sillä mainonnan representaatiot sukupuolisuudesta vaikuttavat ihmisten ajatuksiin. Tähän mennessä mainonnan sukupuolirepresentaatioiden tutkimuksessa on korostunut naisten alempi asema yhteiskunnassa. Tutkimustietoa mainonnan sukupuolirepresentaatioista voidaan hyödyntää lisäksi kaupallisesti esimerkiksi brändien kohdentamisessa sekä uusien kuluttajasegmenttien tavoittamisessa.

Tutkimusmenetelmät ja analyttinen viitekehys.

Tutkimuksessa keskitytään ruoka- ja juomamainosten semioottisiin vihjeisiin ja analysoidaan mainosten kolmea visuaalista elementtiä: taiteellista sommittelua, sanatonta viestintää sekä kuvatekstiä/mainostekstiä. Mainokset kerättiin intensiiviotantaa käyttäen eli aineistoon valittiin mainoksia, jotka sisältävät tutkimuksen kannalta relevanttia informaatiota. Aineiston mainokset jaoteltiin kolmeen kategoriaan sillä perusteella, miten stereotyyppisesti ne kuvaavat sukupuolta. Aineistoon kuuluvien mainosten stereotyyppisuutta analysoitiin aikaisemmassa tutkimuksessa löydettyjen sukupuolen kuvaamisessa toistuvien representaatioiden avulla, eli tutkittiin sitä, mitkä näistä representaatiosta näkyvät mainoksissa.

Tutkimuksen tulokset ja johtopäätökset.

Tutkimuksen perusteella voidaan sanoa, että (1) sukupuolen representaatiot ja sukupuolivihjeet ovat pysyneet ruoka- ja juomamainoksissa samankaltaisina verrattuna aikaisempina vuosikymmeninä tehtyihin tutkimuksiin muista mainoksista. Erityisesti (2) naiset esitetään ruoka- ja juomamainoksissa heikompana sukupuolena. Naiset sijoitetaan mainoskuvastossa kotiin, he ovat miehiä useammin passiivisia ja heidän käytöksensä esitetään lapsellisena. Voidaan myös sanoa muutamia tapauksia lukuunottamatta suurimman osan sukupuolen representaatioista otoksessa olevan heteronormatiivisia, valkoisia ja nuorekkaita.

Avainsanat: IDBM, International Design Business Management, sukupuolen representaatiot, sukupuoli ja mainonta, mainonnan kuvasto, media ja sukupuoli

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1. Introduction

During the past few years the majority of the population in Western countries has been made aware of the many remaining inequalities in our society due to large social movements such as: Me Too and Black Lives Matter. Even though many agree that equality is a value to be sought after, there are also people who think these kinds of movements are taking it too far and they do not wish to discuss the many forms of stereotypical gender representation that exist. But like it or not the world is showcasing more of its diversity than before and for example the Advertising Standards Authority of Britain noted this and banned harmful advertising with derogatory gender stereotypes in 2019 (Depictions, Perceptions and Harm, 2017. www.asa.org.uk).

So we are seeing a positive attitude shift towards more accepting representations of gender in the world but also in the media. Sweden, for example, took a third personal pronoun to describe a person who does not identify with hon or han (she or he). There are also more individuals and brands that support and promote free gender expression and break gender stereotypes. For example, big cosmetic companies have signed up male influencers regardless of the fact that the cosmetic industry has long been focused on females (Cover Girl signed up James Charles and Maybelline partnered with Manny Mua). The aim of the study is to see whether the shift is visible in advertising or only pink washing, as advertisers specifically in the cosmetics trade, still portray women and men in traditional gender roles to endorse their products, brands and companies (Knoll et al., 2011; Schroeder & Zwick, 2004).

Previous studies have shown us that even though women's rights and roles in Western societies have improved since before World Wars the representation of them in advertising has remained fairly similar in the deeper levels. Many of the researchers base their own study on Goffmans study in 1976 and note throughout different time periods that women are shown as the weaker sex in various ways, such as being seen in more domestic roles, being overly sexualized and being more passive and submissive compared to men. But as time goes on, advertising changes and it needs to be studied to see whether the past representations are valid for present day gender representations in advertising, hence my take on the subject.

It is important for feminism and marketers alike to know what kind of representation of gender are marketed to the public, whether due to inherent stereotypes or purposefully. As the world is constantly changing with emerging technologies and social phenomenon also advertising changes. This then leads to possibly new representations of gender in advertising, that previous researches have not touched upon, thus it is important to continue to study gender representations in advertising. The merit of this study will be to have some documented and analyzed data left for future researchers to be able to compare past and present gender representations in advertising.

The objective of this study is to find out what kind of representation of different genders there are currently, in food and drink advertising in order to have documentation of the situation in contemporary Finland.

I hope to answer the following questions in my thesis:

- How are men and women represented in contemporary Finnish food and drink advertisements?
- How are women represented as the “weaker sex”?

In this research I wish to dive into the advertising in Finland and analyze whether current representations allow us a broader range of gender expression than the normative heterosexual dualism, which portrays the idea of two binary genders and the idealized and norm like status of heterosexuality (Sommer, 2019).

In order to do this I have formulated a qualitative study and used intensity sampling for the data. The sampling method was most fitting due to high amount of quality data per sample from a comparatively small sample size.

I want to gather data in order to have a snapshot of the gender representations in Finnish advertisement and to create discussion around the topic. In addition I would like to see whether women are still represented in the same way as they were in the 1940s which is the most oldest of the data used by the other studies in the literature review. As the aim is

to collect a snapshot of the situation of gender portrayal in Finland I will focus on a few information rich cases to elaborate the findings.

I will first go over the existing literature about advertising, gender cues and gender representation from between 1940s to 21st century. This is followed by methodology as well as show casing and analyzing the data. Finally there will be discussion about the findings reflecting back to the literature review and finally a conclusion to sum it all up and give recommendations for future topics.

2. Literature review

2.1. The Weight of Advertisement

The way we advertise has gone through a massive change in recent decades. This is due to the invention of the internet leading to current situation where the main advertising channels include various social media platforms additional to more traditional channels such as television, magazines as well as out of home placements, like the side of bus stops and billboards (Li Cong, 2014). Due to the new channels of advertising a person is subject to more than 1000 ads and brand messages during a day (Li Cong, 2014) as we consume them out on the streets at bus stops, highways and on the side of buildings but also in our own homes via television, radio, computers and mobile devices that we carry everywhere (Rossi, 2003).

Advertising is a way for companies and organizations to promote their services, products and brands as well as enhance their image to current and future employees, investors and stakeholders. Advertising also generates meaning and animates society-wide debates on cultural questions, so in other words advertising not only portrays culture, it also affects the culture (Beasley & Marcel, 2010). In addition to advertisement selling products it also sells values and ideals. We see handful of themes such as happiness, success, status, beauty and youthfulness, to name a few, used in advertising for the purpose of sales (Beasley et al 2010). According to Beasley and Marcel (2010) brands have value which is embedded into the image they provide. It can tell of quality, trustworthiness, fairness, fashion or fun. When advertising, humans are often used as references for the viewer as advertisement shows what the viewer could become, if they use the promoted product. As advertisement is often targeted at a specific demographic, often for a certain sex, they want to make sure the sex of the person in the advertisement is clear to the viewer. This is done so that people can picture themselves as the idealized person in the advertisement or so that they think they can get the person in the advertisement or perhaps spent time with the likes of the people in the ads (Beasley et al 2010).

Some might ask why is it important to research advertisement and the gender roles they portray as everyone knows ads are not real. The answer however seems quite clear. Media and advertisements give us ideal pictures of what it means to be a woman or a man and how we should look and behave and what is expected of us (Rossi, 2003 and Beasley et al 2010). In McCrackens (1986) Cultural Meaning Transfer model he explains how the cultural world affects consumer goods and advertising and through those this is absorbed by consumers. This theory explains how consumer goods and advertising as well as culture are a two way street and that they portray and affect each other. Therefore even if a consumer is thinking of just buying a pen or a shaver they do not receive gender neutral object or ideals, instead they get a product shaped by the culture at the time, thus consumers are being affected by the culture through consumer goods and advertising. Similarly, Goffman writes in his work Gender Advertisement (1976) advertisements reflect the important microcosmoses of human interactions and compress them into highly stereotyped stories in picture format. So just as advertisements are loosely based on real life also real life reflects advertisements. A family going on a vacation might perform similar activities than a “family” they have seen in an ad does, as ads often represent ideals in our minds This images from advertising reflect normal life situations created by advertisers to reflect the heteronormative culture, thus shaping consumers ideas of what is normal and how genders should behave and look like. So even though advertisement do not seem to be more than companies trying to make profit they actually impact the world quite a lot and due to their large visibility in the market they have the power to influence social and cultural phenomena, like push their views of minorities to a larger mass of people.

As it is a basic human need to fit in, this requires people to conform to norms and acceptable ways of behavior, including their gender representation. Hence, even though ads themselves are not inherently bad or good, just businesses trying to meet the bottom line, the images they portray as ideal or as the only acceptable ones are troublesome. As they provide unachievable and unsustainable ideals of perfect bodies and certain ways to express gender as well as simplistic and derogatory portrayals to compare our looks and lives there are consequences. The harm advertisements do can be seen in large with the

body type ideals and pressure from those, especially young people feel (Cortes, 2015 & Warner 1991 & Morris, Anne M, and Debra K Katzman, 2003).

2.2. Semiotics and gender cues

Semiotics. Semiotics is a field that looks at signs and how they are interpreted, and this matters as signs are found in all forms of communication (Beasley et al 2010). Semiotic science in relation to advertising does not inherently judge ads, just tries to analyze and understand them (Beasley et al 2010). In advertising, signs unravel hidden meanings in the underlying level in addition to helping us analyze visible and tangible signifiers. Beasley and Marcel (2010) divide advertising semiotics into two levels: surface and underlying. The levels mean very much of what the name says: surface level meaning visible signs such as shape, color, text, whereas the underlying level ties more with Freud's concept of ID and how people interpret signs as well cultural myths. Signifiers are signs that are tied to certain elements and cultural aspects on different levels. They suggest multiple things depending on the understanding of the interpreter and they can generate whole systems of significations. Beasley and Marcel (2010) even said that the more interpretations an advertisement has the more effective it is.

When looking at images and videos everyone makes their own interpretations of them or as Cronin (2000) put it wisely: “..‘ *the image* ’ is not a static, fixed container of meanings – *these meanings are produced in the time of vision.*” The maker of the advertisement cannot dictate how the viewer interprets it and the interpretation of the same ad from the same person could differ based on the time of the interpretation as their life experiences shape their views and values. The change in interpretation often happens to masses when time passes: for example many of the degrading caricatures of black people on packages have been condemned and removed, and the artworks depicting hunky seminaked men in bedding by Finlayson by Tom of Finland (Touko Laakso) are certainly viewed differently now, than in the time when homosexuality was a criminal act just a handful of decades ago.

Gender Cues. As semiotics is a science researching cues that convey meaning that can also be used to evaluate gender cues in advertising. Gender cues are cues that signal us

toward a specific gender and these cues can be picked up by already small children building their own identity (Martin, Ruble. 2004). Genders, especially the idea of dualism, of a man and a woman, is very coded. Size, positioning and attention are used for conveying power. According to Rossis (2003) research on gender in television advertisement, genders are represented by color, shapes, looks and actions to name a few. Goffman (1976), whose data consists of print ads, focuses on gesture, posture and expression.

Products are often embedded with cues for the consumer: they can tell of the level of fat there is, whether it is gentle for skin, free of chemicals or whether it is intended for the use of men or women. Gender cues are signs used to steer people of thinking a specific gender. Masculine cues are associated with competence and to sell products for men whereas feminine cues are used for targeting female clientele and embody compassion and other soft values (Hess & Melnyk, 2014). According to Rossi (2003) advertising that uses humans is always gender advertising as it represents the subjects as being part of one gender or the other. Usually this is done by visual cues that have been established like a code to represent a certain gender such as long hair, curvy body and colors like pink and red used for females in the ads.

Also product names have gendered cues (Wu et al., 2013). Masculine product names often contain words associated with strength and competence and the color scheme is bright, vibrant and often dark toned. For women the colors are lighter, like pastel, and not as vibrant. Different shapes are also associated with different genders: angular shapes represent masculinity and rounder ones femininity (Lieven et al., 2015). Whether using very prominent gender cues works in the benefit of the advertiser is debatable. Researchers do find high level use of gender cues (masculine) to work in the favor of companies (Lieven et al., 2015) but some also argue that the use of highly feminine or gendered overall cues diminish the effectiveness of campaigns (Adkins Covert, 2011) if the brand has not established high enough competence (Hess & Melnyk, 2014). The same gender cues direct the purchaser as to whom these products are intended for as well as what gender do the people in the advertisement portray as they often go hand in hand.

As people maintain their gender image integrity through brand perceptions and meanings they are more likely to choose brands and products with corresponding gender identities (Feiereisen et al., 2009; Fugate & Phillips, 2010; Avery 2012). Therefore gendered brands benefit from attracting males and females through their gender-specific association helping them to reinforce their gender identity. As males are less likely to buy products or ideas if they have feminine cues it might also be wise for brands to be gender neutral to open their offering to a broader consumer base (Jung, 2006). When looking at the point of view of a manager, companies that only focus on their current traditional market segment aka women or men lose the opportunity to grow and expand it (Jung, 2006). Different sexes behave differently when looking at buying things that are advertised for the opposite sex. Men for example buy things to support their masculine image and are more against of purchasing things targeted for women, partly probably due to a bigger stigma of this than the other way around (Avery, 2012; Fugate & Phillips, 2010). Women on the other hand, can more easily accept buying masculine products (Tilburg et al., 2015).

Sex and Gender. Sex and gender are words that are often in informal conversation mixed up and used as synonyms, however they are not the same. Poston writes in the Handbook of Population (2019) “... *sex is an ascribed variable whose designation (male or female) is based on biology. In the social sciences, therefore, the concept of sex is used when discussing biological differences between males and females, e.g., fertility and mortality differences. The concept of gender is used when discussing nonbiological differences between males and females, e.g., differences in socioeconomic status.*” (Poston 2019). Hence in the following thesis the word “sex” will be used to describe the physical state of a person so whether people are born male or female depending on their chromosomes and/or their genitalia. Another term, important for this thesis, is gender. A quote “One is not born, but rather becomes, a woman” by Simone de Beauvoir enlightens the difference between sex and gender. The word “gender” refers to the identity a person feels to be part of regardless of their sex. Thus a person’s gender can be female, male or something else regardless of their physical appearance, their DNA and their genitalia. Gender is not an easy term as it is not only your assumed gender based on your sex but it also is molded

by the culture one lives in and different nations and cultures have many ways of expressing genders. Comparing the two: gender is a more fluid term than sex as persons gender identity might evolve and change during their life time (Rossi, 2003), whereas sex is often assigned at birth and quite stagnant throughout ones life unless they go under gender reassignment surgery to match their genitals to their gender.

2.3. Heteronormativity

Often when talking about gender we traditionally think of two opposite ends: female and male. This bipolarity is often due to the way humans want to describe things: with differences and similarities also stating the opposites (Seppänen, 2005). This way masculinity and femininity can be described through the other term and there is no need for one without the other. We have also, throughout history, been influenced by certain ideas of how each gender appears and behaves (Fischer & Andersson, 2012; Deutsch). Therefore gender roles are common beliefs shared by a majority of the population of how a person representing a gender should behave and look (Eagly & Steffen, 1984). West and Zimmermann (1987) write that gender is not what we are but something we do. Concluding that masculinity and femininity are personality traits rather than biological traits (Fugate & Philips, 2010).

Most advertisement, before and mostly after 21st century, showcase heterosexual people and activities as advertisers know how to reach the heterosexual audience as well as fear the rejection of the masses if they showcase LGBTQ+ people (Cortese, 2015). Showing only representations of heterosexual cis white people plays into heteronormativity. Heteronormativity means that heterosexuality is seen as the preferred way of life, a norm and as natural, and everything outside or contradicting of that is abnormal and lesser (Leino, 2016). Heteronormativity also reinforces the idea of binary genders and traditional gender roles for each gender (Sommer, 2019). When heteronormativity is seen everywhere representing people as they should be, as advertising does, this creates feelings of exclusion in people who do not fit these norms which in turn can cause then social, physical and or psychological issues. (Warner, 1991) Leino (2016), Adkins Covert (2011) as well as Cortese (2015) also note that even when minorities such as LGBTQ+

people are represented in advertising the portrayals incline towards stereotypical representations.

In heteronormative thinking we think of the following:

- female genitalia = female identity = feminine behavior = desire male partner
- male genitalia = male identity = masculine behavior = desire female partner
- Biological sex = gender identity = gender behavior = sexual orientation

This, however, is too narrow of an approach to encompass all people as it does not include many of the possible gender- identities, -behaviors, -representations and sexualities such as homosexuality, being queer, asexuality, androgyny etc.

2.4. Gender Representations Through the Last Decades

According to Beasley and Marcel (2010) representation in semiotics means the activity to use signs to make messages and meanings (Beasley et al 2010), in gender representation in advertising I look at how certain signs are used to convey the meaning and message of what being a male or female looks like in the eyes of the advertisers.

2.4.1. Repressed and Sexualized Women

When it comes to advertising and gender representation Cortese (2015) and Goffman (1976) both see at least these three patterns often emerging: 1. there are very rigid roles for males and females and what is seen as appropriate behavior from them; 2. Males are more often seen as dominant whereas females play the role of a submissive and passive subordinate and females are sexualized and objectified. 3. The masculine role is appreciated and seen as desirable and the feminine counterpart is overlooked and made fun of. Even though the cues, symbols and ways of portraying gender have not changed much throughout the years, the tone has changed from 20th century to 21st century as we see more acceptable representation and behavior for females and minorities.

Rossi (2003) talks about the ever present non-person gaze that looks at us everywhere we are and argues that is the pressure we feel to act according to the ideals of our assumed

gender. This gaze can also be represented by a camera and is seen to be also present in life and it is a symbol for the tiny voice in our head that lets us know whether we are following the norms and standards of our culture. The gaze as a symbol for supposedly proper ways of representing gender does us more harm than good by not letting us express ourselves freely, then again the same idea of gaze what it comes to other parts of life is useful as this same gaze helps people to follow laws and common decency. Goffman (1976) has a similar concept to Rossi about advertisement telling us what is acceptable behavior and representation even if he does not identify a non-person gaze. And many researchers agree that trying to follow the standards set by society and advertisements creates mental and physical problems such as anxiety and depression (Leino, 2016), (Adkins Covert, 2011) and (Cortese, 2015).

Firstly looking at advertisements from before 1999 we see very gender stereotypical representations that reflect the common social constructs at the time: women are lesser to men and their purpose is to look good and take care of the family and the home.

In her study *Manipulating Images : World War II Mobilization of Women through Magazine Advertising*, in 2011, Adkins Covert looks into advertising for women in the United states before, during and after the Second World War. Before the war women were expected to be homemakers and wives and this was reflected in the ads by illustrating women in roles such as wife, mother and a homemaker. This also applied to children and their representation depending whether they were boys or girls as in toy ads: girls were placed at home $\frac{3}{4}$ at the time and boys were more likely to be granted freedom in forms of playing outside or in a fantasy world. Women therefore are not granted as many activities and liberties as men and are also plagued by the notion to be sexy for male fantasies while remaining pure for the homemaker / mother role (whore – virgin/Madonna complex) (Adkins Covert, 2011). These roles also included taking care of ones looks and beauty. During the II World War women had to enter more and more into the workforce in order for the nation to run and for the country to be able to be at war. This forced the decision makers of political, economic and social realms to work together to make new ads to get women to take the war time jobs, charm the now more emancipated women who worked for a living to keep buying goods and to convince women that women should do all they can for America (Adkins Covert, 2011). After the war the situation changed

radically again due to all the men coming back which led to a change in advertising. Representation of women in advertising went back to domestication and in the 1959-1971 one in every four ads portrayed women depending on a man. According to Adkins Covert (2011) there was however a “new woman” who was seen doing male associated behavior such as smoking, however this was more laughed at than glorified and it did not challenge male authority. Due to the shift in the employment of women there was an increase of women in business setting in advertising, even though women were always portrayed subservient to males, sexualized and sometimes incompetent. Adkins Covert (2011) also notes that as the body ideal in ads started to thin the actual average of women begun to get wider resulting in a larger gap between the “ideal” and the real body image.

In the research by Elliot, Eccles and Hodgson Re-coding gender representations (1992): the authors looked at the bias towards women’s portrayals as being primarily homemakers in cleaning product advertisement. At the time there was a shift in the market behavioral society which led to more working women. However the advertisement did not seem to be reflecting that shift at the same time and 35% of the women in their study said to be deeply concerned by the portrayal of women in the 1990s ads. As women used their days in the workplace it would mean for the household chores to be divided more equally between spouses and a “new man” emerged in advertisement as a portrayal of the modern man in an attempt to widen product positioning to both sexes. Gender re-coding (Elliot, Eccles and Hodgson, 1992) stands for the transfer of meaning from culture to the world of goods and back. Gender re-coding was taken quite differently in the reception study where three different groups of women were identified. First group was skeptical of the cleanliness of the house as well as the idea of a “new man”. Second group accepted the ad like any other and thought the genders of the people in the ads have nothing to do with the ad and thought the ad was only showcasing the product rather than values and gender representations. The third group was mad at the marketers seeing women as only homemakers/housewives and thought of them scheming against women, also called “Schemer Schema” (Elliot, Eccles and Hodgson. 1992). None of the groups, regardless of their interpretations, wanted to boycott advertised products and even though almost none of the women thought that ads can change culture they did like seeing men cleaning in ads as it might get their men to help and clean around the house a bit more.

Cortese in their work *Provocateur : Images of Women and Minorities in Advertising* (2015) deconstructs advertising through analyzing visual cues such as posture, expression and gesture as in American culture they characterize gender. This is similar to Goffmans findings, which we will go through later, as they also examine position, size and attention for signs of power, dominance and social rank. Both writers agree that females are frequently portrayed as young, blushing, innocent, fertile and curvy.

Cortese (2015) writes about sexualization of children and women in advertising as well as glorified violence. Corteses (2015) study shows that small children are sexualized by making them look older, showing their skin and having them pose in suggestive postures. They find similar ways of sexualizing women and this together with men represented as violent, threatening, dangerous looking bikers and boxers makes for a very disturbing way of advertisement. Especially in the United States violence is much more accepted in media than for example nudity (Cortese, 2015) and this repetition of violence makes it seem acceptable and was used in ads a lot by for example depicting women being threatened by violence or potential violence. Cortese (2015) notes this to be very dangerous as these kinds of commercials not only make (sexual) violence seem acceptable but also inform people incorrectly of how most rapes or violence against women happens. It is not by strangers in dark allies but at home by someone they know (Cortese, 2015).

In *Gender Advertisement* (1976), Erving Goffman studies magazine ads and the way they represent genders, males and especially females. The author identifies six reoccurring trends: “The feminine touch”, “Relative size” “Function ranking”, “The ritualization of subordination”, “The family”, and “Licensed Withdrawal”.

Relative Size in Goffman’s (1976) study means the physical difference of the people portrayed, which can be the result of the actual size of the people or done via placement and posture. Function ranking is a bit similar idea as relative size, where ads use relative size and other visual cues to show the viewer who ranks higher in the advertisement. Function ranking can be done by placing people in different positions and the person who

is higher or bigger is ranked higher. Rank can also be conveyed by actions and acts of command and power. The one who gives commands is ranked high, just like executive or a parent would in relation to a subordinate or a child. As mentioned, both of these terms go often together in advertisement as often size and position come to play when trying to establish rank in advertisement. Goffman notices how “relative size” refers to the fact that women are most often shorter than men and smaller. This of course can be understandable as women are often smaller in size than men but the same tactic is used when showing the hierarchy between two males. In the advertisement analyzed by Goffman (1976) if instructions are needed in the ad it is most often portrayed to be done by a man, in still advertising instruction giving is cued by pointing or in other common ways of showing directions. Women are sometimes portrayed as children or acting in a childish matter such as being flamboyantly playful or ecstatic, men rarely. If someone is lying down or sitting it is most often a woman or a child, hardly ever a man. By positioning a woman lower than a man or in a position where one could not easily fight, stand or run is comparable to a relationship and status one has with a child. A child is small and much shorter and smaller than adults and this physical difference is replayed by putting people in a similar setting (like laying down) even if the adult is indeed size wise fully grown. The idea of someone being lower in status and in power is seen in architecture and in seating throughout centuries: palaces and mansions are placed on high ground and Kings and Queens sit on high thrones and the common will approach literally lower. Goffman (1976) finds that in advertising the superior stands erect and tall while the subordinate bends or bows down. The role of the subordinate can be portrayed by a man or a woman depending on the ad but the leader is, most often, a man. Where Cortese (2015) does agree that relative size is used in advertising to portray rank and dominance they do not find evidence of only men being the dominant one. They have gathered an equivalent proportion of data of relative size in the study where a woman is depicted larger and acting protective or authoritative over a man in the same advertisement.

When Goffman (1976) writes of “Licensed Withdrawal” he encompasses all kinds of behavior where a woman either physically or mentally withdraws herself from the situation. The advertisement assessed shows how women are seen to hide their face, especially the mouth, behind their hands as to express amazement, fear or joy. Other ways

for women to remove themselves a little, is to hide behind other people, animals and objects such as fans or teddybears or clothing. But in all cases there is no need to have an actual physical thing to hide behind, as well it can be done by gazing into something not in the picture as a sign of emotional withdrawal. This far away gaze leaves them dependent on other people's goodwill as they no longer are aware of the situation around them.

Regarding the "ideal" family portrayed in advertising Goffman (1976) and Rossi (2003) note that it is most often a heterosexual couple with two children of the opposite sex, the American dream, one might say. Goffman observes that the boys seem to have a special bond with their fathers and the girls with their mothers. According to Rossi this may be the case but you also see tender relationships with a child and the parent of the opposite sex such as a small girl and a guarding father.

Bretl and Cantor (1988) studied advertisement in the United States of America for 15 years and noted that even though women were more likely to shown in domestic ads as end users for the products of the advertisement the number of men shown without an apparent occupation or as spouses and parents has increased. However the most outstanding difference was found in narrators where in the analysis over 15 years showed that about 90% of all the narrators were male.

Cortese (2015) notes that in the mythical advertisement world, genders are expected to be perfect: no one is ugly, fat, poor or in any way disabled (unless they are made fun of). This perfection of idealized bi-genders is of course not how genders really are or behave in the real world but of how we think of females and males to behave (Cortese, 2015) (Goffman 1976). These portrayals do not reflect reality but they do create representations of women as sexual agents and objectives. Also Kilbourne (1989) finds that the representations of the female gender is not very wide: superficial beauty and fixation on family, nurture and home cleanliness are grossly overused.

Shapes and Appearance: Bashful knee bend and body chopping

“The bashful knee bend” associated to women by Goffman (1976) based on his sample, is a similar representation of women being curvy to Rossi’s findings about the feminine figure being recognized merely by seeing a part of the woman such as the curve of her body, hands, lips or legs. This is useful for product advertisement where you need the product to stand out but you can still direct your advertisement for a certain audience as they recognize the intended sex based on a shaven leg or plump lips. Body and facial hair is associated with males as well as a more angular look, hence men can also be identified by just seeing a part of a body if the advertisement is using gender cues. Clearly a “proper” feminine figure in advertising is as bendy in mind as in physique (Goffman, 1976 & Rossi, 2003).

Cortese’s study (2015) not only focuses on gender representation but also institutionalized sexism in advertising, where women are objectified for example by dismemberment such as “body chopping” where only a part of a person is shown. This popular style, at least in the 1990, can be done by showing only legs, lips or heads of women in advertising and of course also counts as gender representation as certain cues are used to ensure the viewer knows to be looking at a woman. When bodies are separated into random parts we stop viewing them as humans and whole. This chopping confirms the idea that a woman’s body is disconnected from their personality: her mind and emotions. Body hacking is not limited, although more popular, to females and also males are subject to such objectification (Cortese, 2015). It is crucial to understand that removing parts and showing parts of the person symbolizes things such as submission, stupidity and emptiness, depending of what limb is used and what is left out.

Cortese also notes how everything from body parts to normal day objects carry a vast amount of suggestive meanings such as lipstick, food, tobacco or even a well-placed shoulder or heel to represent a phallus nearing a woman crotch or lips.

Men often are represented bigger, having body hair and a short hair as well as dressing in more darker colors. I would argue that also representations of humans in advertisement such as animated objects or animals that talk also portray gender. Rossi (2003) writes that beauty standards used in ads, make the idea of having only two acceptable ways to portray gender. As beauty standards vary depending on the time and culture we are looking at

also acceptable ways of gender representations vary as the two are closely linked (Rossi, 2003).

“Feminine touch” (Goffman, 1976) describes the way women in advertising stroke, caress and/or hold things by barely touching, never grabbing or manipulating. This soft touch puts the doer in these advertisement in an interesting situation, they do something which is usually left for males but they do it in a way that it could not in any circumstances be seen as having power or being a very active. All of the action and Doing is left for males. An opposite of “feminine touch” would be when something is grabbed or held firmly in ones hand like one would a hammer for example and this is left for males (Cortese, 2015). The same thing is noticed by Vänskä (2017) when she studied the children in fashion advertisement. The children are gendered to repeat the same gender cues as we see in adult men and women: boys are active doers and girls are presented doll-like and passive, just smiling to the camera.

2.4.2. Mock Emancipation

In the next part we look at representations of especially women in advertisements, which portray emancipated and liberated roles for women, although it is easy to argue this emancipation to be more pink washing than actual freedom from gender stereotypes.

Gills (2008) study on advertising and gender representation of women finds three different characters of women. Her study focuses on advertisement from the UK as well as some other large Western countries and even though she writes of the shift from women being objectified to women being empowered, it does not add up to be as good as it sounds.

Due to women entering the workforce they also became consumers with their earned money and marketers noticed how objectified women would not sell merchandise to women (Gills, 2008). Instead they came up with “commodity feminism” which on the surface gives women power and feminism energy while still keeping them docile and neutralizing the political and social critique. The female empowerment turns, in the hands of the marketer, into a selfish woman whose femininity mainly means buying things to pamper oneself to maintain the high beauty standards set out for women.

The three characters that repeatedly came up from the data are: The young “midriff”, the vengeful woman and the “hot lesbian” (Gills, 2008). The “midriff”, named after a fashion clothing that showed a part of the body, is a young sexy woman who is active doer and sexually empowered. The key elements here are that this type is always white, skinny, young and beautiful as it seems that ugly people cannot advertised to be sexually powerful. Gills (2008) writes that the body is a measure of success and this representation of women focuses on taking care of that body and beauty with countless products and services and if that happens to, at the same time, be appealing to men then why not. So even if women are no longer objectified as passive sex objects lying on cars and sofas Gills says that this is not far from it, where the male gaze is replaced with unattainable standards and self-policing to do the very same thing that male gaze did before.

The “vengeful woman” focuses on, once again, beautiful women who punish their sexual male partners for mistakes and cheating. It plays on the idea on “men are from Mars, women from Venus” and battle of sexes and shows a woman to even quite cruelly and out of proportion to punish men and sometimes ridicule them. Gill (2008) sees also this portrayal problematic as the women, though in charge, playing the men’s game and it is worrisome that this portrayal shows women as revengeful, unhinged and promoting violence.

The third common portrayal by Gills (2008) the “hot lesbian” which can be added to the ads to be edgy and trendy without giving anything to the queer community. In reality this high feminine representation of a woman is trying to erase the butch type of lesbians as well as to really do everything to just make these ads seem like soft porn for the male viewers while still standing behind their alibi of “we are showing queer people in our ads”. The woman in these ads is often with an Other, such as a person whose skin color is the total opposite or then Doubled, meaning the other person is almost like a twin. Hot lesbian representation is very different to two male gays in an ad as women are given very sexy and close contact while the men are not. So even though it might be a small step to showing more diverse representations of people in the media this “hot lesbian” character is nothing more than allowed hetero flexibility where it is made clear that even if a woman kisses another woman they are either doing it “just for fun” (not actually being gay) and for the pleasure of the viewer. (Gills, 2008)

Rossi's (2003) research is one of the most recent literature in this literature review, hence giving us the latest news on gender representations in advertising. As previously stated her findings do align for the most parts with Goffman in relation to how genders are identified in terms of nonverbal clues. However the advertisements she analyses offer females a lot more active roles than found in the researches previously. The women in Rossi's sample are found out of home and being active in their lives as well as being in the stereotypical role of a man in for example courting advertisement. Rossi also introduces cross dressing for women in the ads to portray masculine power as we see in an ad where a tomboy woman has shorter hair and has more masculine clothing and leaves her fiancée due to his fidelity. Rossi (2003) notes of another ads similar to this where a woman is riding a horse carriage in a very masculine manner and not caring about other people's opinion, but as both cases have something to do with infidelity of a man it might fall into the same category as "vengeful woman" that Gills (2008) identifies in their study. Rossi (2003) however finds many different representations of women in the ads where women do stereotypically male associated things like building a house without the woman to be sexualized or ridiculed, however this is still kept in check as we see later on that if men or women drift "too far" from their acceptable gender representations they are laughed at or made sure to emphasize that it was just a game and not intended to actually break any gender boundaries. Rossi (2003) finds also a bit more accepting, soft, representations of men in the ads, but yet again if it goes too far from gender norms then it is laughed at, sometimes with malice and sometimes with benevolence.

As the sample from Rossi's (2003) study is based in Finland, Finns are seen as us and all other nationalities (especially non Caucasian) are seen as them/others. These crude representations of foreign women (and men) are sexualized for their ethnicity and often compared to food as to even say that the "others" themselves are to be devoured. These "exotic others" according to Rossi are linked to mysticity, exotic flavors and cultures that the Finns in the ad then wonder or find interesting. In some of her examples we see people morphing into food like a person of color into a coffee bean as well as traditional Japanese Geisha used to sell chocolate, which in the 21st century would be seen as cultural appropriation.

In the research by Dörin and Pöschl (2006) in which they analyze their data of mobile communication system ads in relation to Goffman's (1976) findings they find the some differences and some similar findings. Firstly, they do not see a significance difference in height or size of men in relation to women, which in Goffman's findings symbolized higher social status. Secondly, in licensed withdrawal women were found to cover their face when laughing whereas men were seen more withdrawing their gaze. This finding however could have been due to ads being mobile communication ads and in those ads it is quite natural to be gazing away as one would do when speaking on a phone. Many of Goffman's findings were still visible in modern ads like women tilting their body or head, getting support from others, having less clothing than men and men having more active things to do than a woman (Dörin, Pöschl. 2006).

Based on the existing literature we can say that the advertisements reflect the time and its culture quite accurately in mass media, meaning that when women are oppressed and unequal to men they are also portrayed this way in ads. There is plenty of advertisements showcasing sexualized, over idealized subordinate representations of women whose few roles in the society seem to be being a wife, a mother and an object of lust. Even when massive events shook the world and the status quo changed the oppression did not disappear in a single night, but we do see glimpses of more liberated representations of women in ads when moving towards and into the 21st century, even if the emancipation is partial at best.

Table 1. Typical nonverbal ways of gender representation from previous studies

Women	Men	Researcher
long hair	short hair	Rossi, 2003
round shapes/ curves	angular shapes/edges	Lieven et al, 2015, Rossi 2003

light colours	dark/vibrant colors	Wu et al, 2013, Rossi 2003
childish/innocent	adult/instructing	Goffman, 1976
laying/sitting down	standing tall	Goffman, 1976
leaning for support	supportive/protective	Goffman, 1976
slight touch	grabbing	Goffman, 1976
covering their face		Goffman, 1976 and Dörin & Pöschl, 2006
submissive	dominant	Goffman, 1976
passive	active	Goffman, 1976 and Vänskä 2017 and Dörin & Pöschl. 2006
domestic setting	outside of home	Adkins Covert, 2011
sexy		Adkins Covert, 2011 and Gills 2008
withdrawal		Goffman, 1976
smaller/lower	bigger/higher	Goffman, 1976
white	white	Leino, 2016
body chopping		Goffman, 1976
devalued	appreciated	Goffman, 1976 and Adkins Covert, 2011

3. Data and Methods

The sampling method for this research was chosen from the many options collected by Patton (1990) in their study of Qualitative evaluation and research methods. Intensity sampling focuses on information rich cases that portray the field and the subject of the research. This sampling method was the best option for this research as it provided lot of data to analyze regardless of having a smaller sample size. The data collected for this study consists of multimedia advertising in Finland between the years of 2020 and 2021. The reason for choosing advertising from a range of mediums was to be able to collect information rich cases to ensure proper data for analysis. Based on the collection of samples, my learnings in a marketing position as well as from an interview with Media Manager Anniina Pyykkönen it was clear that same ad materials were used for different mediums by adapting the format and the copy, hence it made sense to allow different mediums to ensure the best ads for this study. Some of the ads in the sample include influencers, people who make themselves into a distinctive brand for commercial gain (Khamis, Lawrence & Welling 2017) , in addition to models or actors hired for the ad. Influencers are mentioned as a separate group as even though they also get paid for their services they are used because of their impact, person brand and following. After interviewing Pyykkönen (personal communication 2021) influencer ads became a source of data as she explained that influencers are commonly used for fast moving consumer goods, especially when advertising novelties. They are often a part of the campaign in addition to other mediums. Influencers are very relevant for brand building especially when talking about the values and ideologies the brands want to express, hence a lot of effort and consideration is put behind each chosen influencer. As there are already a lot of influencers, brands do have the luxury to find an influencer that is a good fit for them as there are many who tick the necessary boxes of what it comes to their reach, following, age as well as other key figures. So even though the influencers represent their own style, the company has still made well thought out decision to have that person as their brand ambassador and this is why Pyykkönen (personal communication, 2021) thinks that ads with influencers should be counted in the gender representation study as they represent the kind of people the companies have chosen to represent their brand. Even though content by an influencer is funded by a brand, consumers do not view them similarly to

ads from other mediums, meaning that influencers have more longer stimulus on the consumer than your average television ad. Hence the gender representations the influencers put out might be viewed less calculated as consumers don't think it is as orchestrated by the company vs "normal" ads.

Sample. The nature of variation of the samples is determined as follows: ads are by brands or companies that sell or sold products in Finland and the ads were from their social media channels or from print magazines. Most of the advertisement was from Instagram with a few exceptions from print magazines, however both are still pictures to limit the scope to one format rather than including other types of media like videos. Due to the nature of this study it cannot bring a massive contribution to the field, however intensity sampling ensures the output of this study to be an insightful snapshot of the advertising at the time of the research.

The advertisement was collected in Finland, meaning that it was advertised either physically in Finland or in case of online advertisement it was probably geo focused on the Finnish market. However some of the ads might have already been in circulation before or might be continuously spread in the upcoming years. It is noteworthy that Finland has a lot of brands from other nations and the advertisements are often from the mother brand and not tailored to Finnish consumers or culture. This is due to multinational companies being cost efficient in their advertising as well as due to the fact that as Finland is a small market, companies do not want to pay for localization as there is not enough buying power (Pyykkönen, personal communication 2021). As my data consists of drink and food brands the ads have a higher rate of international ads due to many big brands that are non Finnish like Brooklyn or due to the fact that also large Finnish companies might want to make English ads in order for them to reuse those in another market.

Analysis Method and Process. The ads were analyzed based on recommendation from Cortese (2011) as well as using reflective terms from previous studies as introduced in the literature review. The three following categories were used to visually analyze gender portrayals (see Table 2): Nonverbal behavior, copy of the ad and artistic composition. Nonverbal behavior means things visible to the eye like posture, facial expression, body

language, gestures, age and sexual allure. Copy's in this study will consist of copy's on the actual ad as well as written text under or next to the ad as is common on Instagram, depending on whether the ad appears in the Stories function or in the Feed/Wall of the brand. Copy's were evaluated based on their possible double meanings, messages and hints for deeper analysis on to the visual cues. Lastly I looked at the artistic composition, which is related to nonverbal cues as this looks at color, composition, font but also hidden meanings that might be certain shapes in the negative space or something else not so obvious to the eye. I saw it best to move from a large picture to detail hence I have first looked at artistic composition, then moved on to nonverbal cues and then the copy. The copy, of course, can change the whole atmosphere of the ad due to the possible double meanings, hence they were partly evaluated parallel to the nonverbal cues.

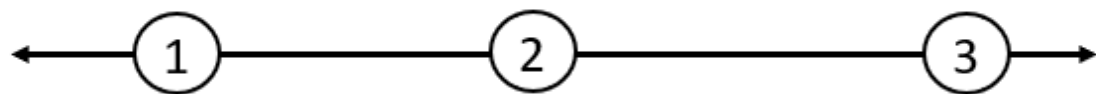
Table 2. Analytical Strategy for Visual Ad Analysis (Cortese, 2011)

Three parts of visual analysis	Including
1. Artistic composition	Colors, background, mood, vibe, energy etc
2. Nonverbal behavior	Nonverbal gender cues such as shape, size, body hair, make up etc
3. Copy	written copy on the ad (print magazine) or written copy next to the ad (Instagram ads)

Analysis was quite multifaceted as there was the original check already in data collection phase to see whether the ad would fill the needed criteria for this sampling method, whether it was rich in gender information. After that all of the advertisement was put into a table (Table 3.) to keep track of the sample size and their locations as well as to another table (Table 4.) where I marked some of the key themes from previous studies to see how well the advertisement would match with those. After analyzing all of the ads one by one

based on the Visual Analysis Strategy (Table 2) I classified them into three categories in order to be able to group the findings into more cohesive groups. The first selection of ads has stereotypical gender representations that have a lot of gender cues identified in Table 1. The second category is advertisement with some stereotypical gender representation but clearly less than the first category. The last category has more modern and diverse gender representation than are typically associated with the two binary genders. The three categories can be placed in a line to represent common gender cues and less common gender cues where the first and third category fall on the opposite edges of the line and the second category being in the middle. But as one can see on the line below (Picture 1.), the opposites categories still do not represent the very polar examples as none of the ads, in my sample, seem that extreme. Out of these three categories I will focus on the two opposite categories in order to maximize the difference of representations in the ads as well as to get the most exciting cases with lot of info to review. This is also why I did not focus on the second category as it does not offer those rich cases needed for the study.

Picture 1. Three Analyzed Categories in Relation to Each Other



Below in the table (table 3) you can see the sample size and where the ads are from. The sample consisted total of 48 advertisement from following medias: social media (Instagram) and print magazines. As I used intensity sampling I did the selection process of choosing most data rich ads throughout this research and will be showcasing best examples under different themes.

Table 3. Sample With Brand and Medium

Ad no.	Product/Brand	medium	25	karhu, indoors woman	social media
1	Fazer Yosa, deer	social media	26	Brooklyn 1	social media
2	Fazer Aito, Fox	magazine	27	Brooklyn 2	social media
3	Fazer Aito, Bear	magazine	28	Brooklyn, Picnic	social media
4	Fazer Aito, Xmas	social media	29	Novelle	social media
5	Malaco, Licorice 1	magazine	30	Pauluns	social media
6	Malaco, licorice 2	magazine	31	Fanta, man	social media
7	Fazer, candy	social media	32	Fanta, woman	social media
8	Fazer Aito, lynx	magazine	33	Vichy, men	social media
9	Becel Proactive	magazine	34	Gold and green, man	social media
10	Hartwall Vichy (woman)	magazine	35	Grandiosa pizza	social media
11	Paulig, Paula	social media	36	valiofi	social media
12	Saariainen, Anni	social media	37	ingman , ice cream	social media
13	Oshee	social media	38	Dr Oekter Rustica	social media
14	Fazer Aito Barista	social media	39	Gold and green, woman close up	social media
15	Saariainen, Sikke	social media	40	Happy Joe	social media
16	Pyynikin Panimo	social media	41	Aino Ice cream	social media
17	Lohilo, man	social media	42	Gold and green, Kitchen	social media

18	Lohilo, woman	social media	43	Vaasan leipomot, women	social media
19	Ruokaboksi	social media	44	Olvi	social media
20	Kitchen Joy	social media	45	Nocco finland	social media
21	Fazer suomi	social media	46	Fast, Man	social media
22	Vaasan leipomot	social media	47	Fast, Woman	social media
23	Karhu, Sauna	social media	48	Pingviini, ice cream	social media
24	Karhu, Fridge	social media			

4. Research findings

In the following section I will go through the way the sample has been analyzed. After that we will look at the sample divided into two categories and analyzed based on the most common and information rich cases similar to those highlighted in the literature review. Going forward I will use binary terms such as: woman, man, girl and boy for those individuals who clearly represent feminine or masculine ideals as we have seen in the literature review. This entails female representations to have longer hair, softer curves, lighter colors, make up on their faces and not have body hair other than hair and eyebrows. For stereotypical male representation we see short hair, facial and body hair, more angular shapes and vibrant or dark colors. If a person does not scream women or a man with multiple gender cues I will refer to them as they/them.

In addition I will refer to multiple ads for common patterns such as diversity in skin color. Looking at the common themes in the table below (Table 4.) in 48 ads there was a total of 68 people of whom 42 were representing females and 26 males. Looking at skin color resulted in 15 people out of 68 having non Caucasian features or skin color, most of whom were black with a few middle eastern to Asian looking people. Almost all people out of the 68 had very stereotypical gender looks whereas only 3-5 people had gender bending representation. In the table (table 4.) below I have collected some gender representation tropes handpicked from the previous studies such as withdrawal (Goffman 1976), being young and domestic setting and then marked the ads with a number one if the people in those ads are expressing said behaviors.

Table 4. Content Analysis of Ads based on Gender Representations of Previous Studies

Ad no.	Product/Brand	females	males	White	Non white	stereo typical gender looks	non typical gender looks	withdrawal	sexy	childish/funny	hetero normative	Out of the box	body chopping	young (under 35)	woman eating	dominant/su bmissive behavior	domestic setting
1	Fazer Yosa, deer	1			1	1		1	1	1	1	1		1	1		
2	Fazer Aito, Fox	1		1		1		1		1	1			1	1		
3	Fazer Aito, Bear	1		1		1				1	1				1		
4	Fazer Aito, Xmas	1		1		1					1			1			1
5	Malaco, Licorice 1	2		2		2		1		1				1	1		
6	Malaco, licorice 2	1		1		1				1				1	1	1	1
7	Fazer, candy	1		1		1		1		1				1		1	
8	Fazer Aito, lynx		1	1			1					1		1			
9	Becel Proactive	1		1			1					1					
10	Hartwall Vichy (woman)	1	1	2		2		1				1		1			
11	Paulig, Paula	1		1		1						1					
12	Saarioinen, Anni	1		1		1		1			1						1
13	Oshee		1	1		1											
14	Fazer Aito Barista	1			1	1		1				1		1			
15	Saarioinen, Sikke	1		1		1											1
16	Pyynikin Panimo	1	3	3	1	3	1		1	1		1		1			
17	Lohilo, man		1		1	1			1					1		1	
18	Lohilo, woman	1				1											1
19	Ruokaboksi	2	1	3		2											1
20	Kitchen Joy	2		2		2		1		1							1
21	Fazer suomi	1		1		1							1	1			1
22	Vaasan leipomot	1	1	1	1	2		1		1	1	1		1		1	
23	Karhu, Sauna		1	1		1			1				1	1			
24	Karhu, Fridge		1	1		1				1		1					1
25	karhu, indoors woman	1		1		1		1						1			1
26	Brooklyn 1		1	1		1								1		1	
27	Brooklyn 2	1			1			1						1			
28	Brooklyn, Picnic	1	2		3	2						1		1			
29	Novelle	1		1		1				1				1			
30	Pauluns	1	1	2		2					1			1	1		

31	Fanta, man		1	1						1							
32	Fanta, woman	1		1		1				1				1			
33	Vichy, men		2	2		2											
34	Gold and green, man		1		1		1	1				1		1			
35	Grandiosa pizza		1		1	1				1		1		1			
36	valiofi	2	2	4		4				1						1	1
37	ingman , ice cream		1		1	1			1					1		1	
38	Dr Oekter Rustica		1		1	1						1					
39	Gold and green, woman close up	1		1		1								1			
40	Happy Joe		1		1	1						1					
41	Aino Ice cream	1		1		1								1			
42	Gold and green, Kitchen	2		2		2											1
43	Vaasan leipomot, women	3		3		3			1	1				1		1	1
44	Olvi	1		1		1											
45	Nocco finland	2		2		2			1					1			
46	Fast, Man		1		1	1		1	1					1			
47	Fast, Woman	1		1		1		1	1					1			
48	Pingviini, ice cream	1		1		1				1			1	1	1		
Ad no.	Product/Brand	females	males	White	Non white	stereotypical gender looks	non typical gender looks	withdawal	sexy	childish/funny	heteronormative	Out of the box	body chopping	young (under 35)	woman eating	dominant/su bmissive behavior	domestic setting
	TOTAL	42	26	52	15	60	4	14	9	16	8	12	5	31	7	8	13

Heavy Handed Stereotypical Gender Representations

In the following section we will look at the advertisement with multiple stereotypical gender cues from Table 1. In this selection the people in ads are quite heavily cued for one binary gender or the other and there are some interesting assessments to be made.



Figure 1. Kingis Ice cream, Instagram

Good Enough to Eat

Exotic “others” in Rossi’s (2003) sample are non Caucasians being compared to animals or food and this is similar to what we see in the ad below from Kingis ice cream. The ad of a man of color is formed by 3 pictures. The background is bright yellow and the man in the ad is wearing a matching set of beige/brown striped suit and is sporting a beard, short colored hair and looking intensely at the camera. He is in some fantasyland laying down with a pile of chocolate ice cream at his disposal. This ad is actually very interesting as he is made to do things that were most often left for women, according to Goffman (1976), as he is laying down in a subordinate and kind of sexy pose. He is sucking on an ice cream which is very phallic and to top it off the copy quite literally says “delicious enough to eat, just like you” comparing not only the viewer but the man in the ad edible. In addition the ridiculous amount of popsicles reminds me of Greek orgy kind of excessive eating which then leads to some sexual associations. In case you know the identity of this man this ad offers a different kind of explanation to the copy. The man in the ad is a musician called Seksikäs Suklaa (=sexy chocolate) so in light of his name we can understand the copy and the sexiness of the pose but it is still interesting to see a clearly recognizable man to be put in this position as it has been usually connected to women. Then again as there are no other people in the ad there are no power struggles.



Figure 2. Fazer Yosa: deer, Instagram

Beauty and the Beast, part 1

The color scheme of the forest background is light and sunny and contrast is created by the close dark branches as well as the dark hair of the person. The product pictures are up front and not in the forest setting on a light beige two dimensional block. The main characters in the ad are a deer and a person of color. They are both eating yogurt with their own spoons. The person is portrayed as woman as she has braided hair, soft features, beautiful smooth skin with light makeup at least in the eyelids and cheeks. She is wearing a bright yellow long sleeve shirt. She is not engaging with the looker of the ad, rather she is focused on her spoonful of yogurt with downcast eyes and the spoon is soon entering her mouth which is open (Goffman, 1976). The deer on the other hand seems to be looking back. The deer has great antlers leading me to believe it to represent a male deer as those

are more known to have antlers at least in most deer like species. So are we looking at some kind of twisted heterosexual bestiality date between a woman and a deer or is this just a silly, childish thing for the woman to be doing or imagining (Goffman, 1976). The copy is a twist from a saying in Finnish meaning roughly: “you must move forward even if it is difficult” (“Etiäpäin, sanoi mummo lumessa) but in this ad it translates to: “Towards the mouth”, said the spoon in the oat yogurt. This does not really bring us much to work with as it mostly emphasizes the product, but it does say the word “mouth” which makes the viewer to focus on the woman’s parted lips making it similar to Cortese’s (2015) findings that women often have some items or shapes nearing their mouth to paint the idea of a blowjob.



Figure 3. Fazer Aito: Fox,

Instagram

Beauty and the Beast, part 2

The ad has a sunlit forest background with tree trunks and foliage. In the forefront we see a fox and a woman sharing a drink which is placed on the middle of a cut tree trunk. Very

The theme is similar to the other Fazer ads. Even though the female has white skin she seems to have perhaps some Asian features, but she is not wearing any cultural symbols so there is no effort to make her exotic (Rossi, 2003). She is once again young with beautiful smooth skin and is on a date with an animal. Sharing a cup with two straws is not something adult friends do so either it is indeed a date with a fox or she is portrayed as a child playing with a fox. Her hair is long and she is wearing a white shirt with ruffles in the neck line. Her eyes are closed as she enjoys her oat milk while withdrawing herself from the situation (Goffman, 1976) and the fox shares a similar expression. The copy under the picture says “small choices do matter. Hop on board to the oat train and enjoy the ride” is very product specific in highlighting the ecological reasoning behind using oat products instead of dairy products, hence offering us very little to interpret except for the word enjoy which is quite loaded word and can be understood to draw our eyes back at the woman enjoying in the ad.



Figure 4. Fazer Aito: Karhu, magazine

Beauty and the Beast, part 3

The background of the ad is a sun lit forest with different shades of greens and in the front we see a bear and an older woman eating pasta. The products are placed to the very front and out of the picture of the ad so they are not in the same setting as the bear and the woman. The person in the ad can be identified as a woman due to her curled longish hair, a visible earring, a light colored blouse (Wu et al, 2013) and a touch of mascara and probably lipstick, in addition to a clearly visible throat and the lack of an Adams apple there. The woman in the ad is clearly older than in the previous Fazer ads but she is still classically and stereotypically beautiful with her white skin, straight nose, good hair and at least middle class attire. We of course do not know the gender of the bear but as most ads are heteronormative we can assume he represents a man in this date like scenario. They only have one plate in front of them and as they are both eating the same spaghetti at the same time the idea of a romantic date for two dogs in the popular Disney movie *The Lady and the Tramp* comes to mind, and in that movie the shared spaghetti leads to a kiss. The date idea is enhanced with the locked eyes of our subjects. The copy in the ad talks yet again more of product benefits and ways to use them than of the scenario at hand, giving us no double meanings this time.

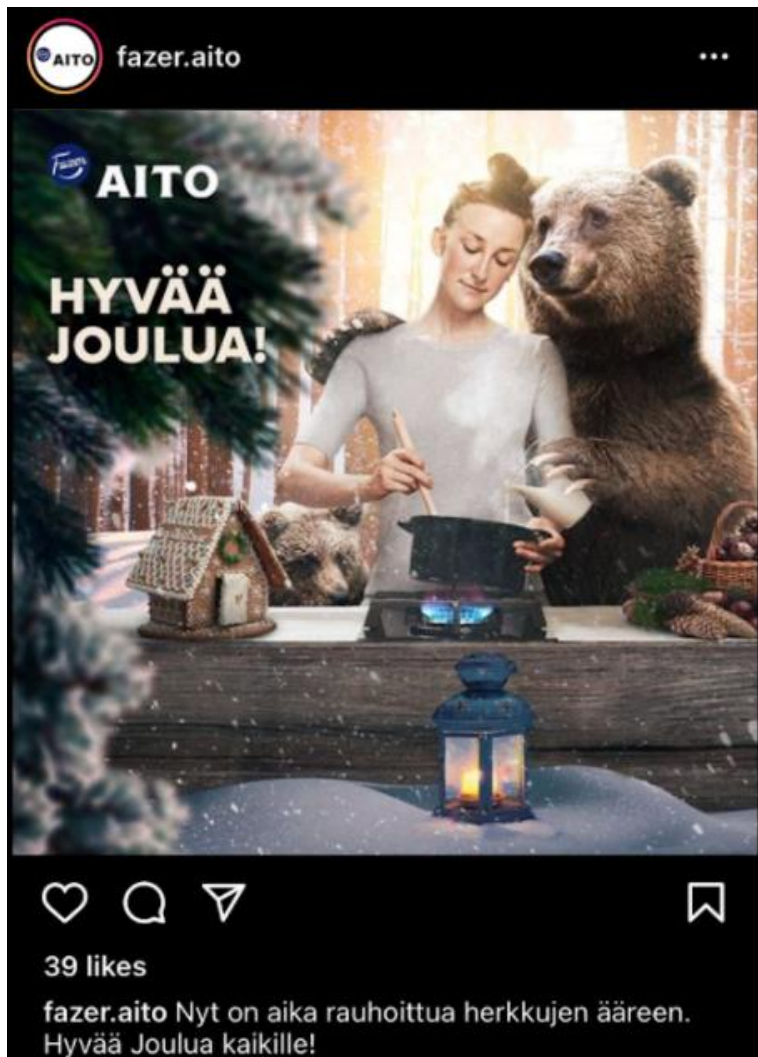


Figure 5. Fazer Aito: Xmas, Instagram

Beauty and the Beast, part 4

The ad consists of a wintery forest background with bright sunrays while on the foreground we see an out of focus pine tree and a lantern on snow. In kind of the middle we have a wooden surface with a homelike setting of a ginger bread house, stovetop and a basket full of pinecones. A woman in white shirt is cooking something in a pot while a huge bear is slightly behind her, touching her shoulder. A smaller bear is behind or next to the woman and, based on its size, seems to be a cub. Even though two of the subjects are bears instead of people the setting reminds me of a heteronormative family of three (Adkins et al, 2011) where the woman is the mother, in charge of feeding the family, the large bear the husband and the small bear their child. Her flushed cheeks are accompanied

by a messy bun and downcast eyes while the big bear is pouring milk into the pot. The setting overall is a bit magical and fairytale like as even though it is cold due to snow the woman seems fine and warm. The copy is telling us to “relax and enjoy treats. Merry Xmas to all!” which does not bring any extra levels to the analysis other than that Christmas is a family holiday so that makes the connection to the bears and the woman being a family a tad bit stronger.



Figure 6. Malaco, licorice 1, Magazine

Girls or Women, part 1

The background is black and we see two women through a circle, a hole like set up where we see the women as if watching from a peep hole (Rossi,2003) but they do not engage with the viewer. The circle draws our attention to the women and the two licorice bags on the bottom right are the only thing breaking the circle which leads me to assume they are in front of the “hole”. The woman on the left is wearing light colors (Wu et al., 2013), including two items that are pink. Her hair is bob style so fairly long and she has a feminine cut: bangs and curls. She is withdrawing her gaze by closing her eyes as well as covering a part of her face (Goffman, 1976) as she enjoys her treat. The empty, see

through bag carried by the woman in blue is a strange object, it doesn't seem to have any kind of purpose except maybe to indicate her brain to be as empty as the bag she carries, just motivated by gluttony and other bodily pleasures. The other woman in the ad is playfully, like a child (Goffman, 1976), hanging from somewhere and stealing candy from the other woman. Her shirt, lips and nails are a light pink color and her hair long and curly. The copy translates to "Nothing stops your lust for licorice" which makes us to believe that the people in this ad cannot control themselves around this brand of licorice and one even steals some to get her hands on it.



Figure 7. Malaco, licorice 2, Magazine

Girls or Women, part 2

Similarly to the previous Malaco ad we also see a woman through a circle, a hole like set up, where we see the woman but they do not engage with us, kind of peeping into these little scenarios (Rossi, 2003). The circle draws our attention to the woman and the two licorice bags on the bottom left are the only thing breaking the circle, leading to the idea of a hole to look through. The woman in the ad is wearing light colors (Wu et al., 2013) and she has a bob, a feminine hairstyle with some bend and curviness to it. This woman

in yellow is either stuck in a couch or hiding there making her behavior very childish and as we see a bit of torso of another human behind her she has company. Almost all of them have some kind of makeup on their face or nail polish. The copy is the same as in previous ad: “Nothing stops your lust for licorice” so once again we are told that grown women resort to childish games due to a piece of candy (Goffman, 1976).

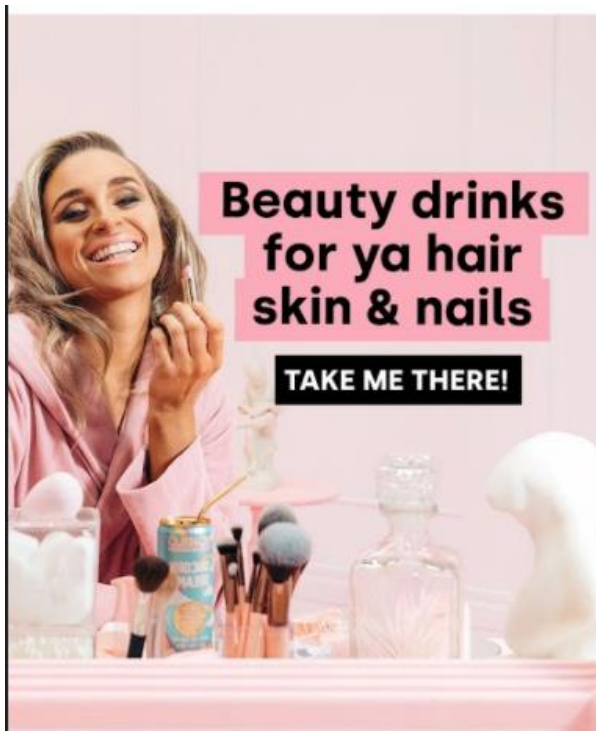


Figure 8. Lohilo, Instagram

Barbie Girl

Almost the whole Lohilo ad is pink in color: light pink background, pink table in front, a woman wearing a pink robe and a pink block behind the text (Wu et al, 2013 and Rossi, 2003). In addition to the pinkness there are white and clear object that are esthetically pleasing and some are makeup related. The woman has a fake looking tan, colored long curly hair, make up and is wearing a pink robe and holding a pink lipstick. One might mistake this for a makeup advertisement when in reality it advertises Lohilo energy/functional drinks and there is a light blue drink on the table behind the makeup brushes. The woman is smiling and looking at the viewer with barely open eyes. She seems to be getting ready for something like a party as she is putting on makeup, having done her hair and is probably going to get dressed after. The copy says: “Beauty drinks for ya hair skin &nails. Take me there!” which implies that she drinks these drinks to

improve her looks and the drink will make her more beautiful. Without knowing the brand too well I cannot say if the makers of this ad made this as a parody of superficial women, caring only of their looks and constantly wearing pink (stupid cheerleader -trope) or whether they made this in all seriousness and think that this kind of marketing will bring them loyal consumers.



Figure 9. Pauluns, Instagram

The Heteronormative Brunch

The picture is light in color with two people near the edges of the frame and a table between them. The light indicates that it is morning and this is supported by the food on the table as well as the attires of the people. Based on them wearing pajamas we can conclude this to be a white young heterosexual couple enjoying their breakfast. The male has facial hair, short haircut and is clothed in a t-shirt and long pajama pants. She has her

long hair on a bun and even though they both actually show about the same amount of skin I think as it is her leg and his arm it is still seems like she is showing more as arms are so normal for females and males to be visible in Western cultures. In addition to that she is wearing a robe which is not as clothes like as a t-shirt and a pair of pants. They don't have any kind of imbalance in power (Cortese, 2015) (Goffman, 1976), if anything the woman is standing slightly straighter while the man is leaning more towards her. However the woman has her spoon in her mouth while the man is only getting there so it might be more common to have women eating than men (Goffman, 1976).



Figure 10. Grandiosa

Pizza, Instagram

Boys in Skirts?

The color of the add is quite muted beige with a tad bit more color in the middle due to the slice of pizza and the man's shirt. The background is a home kitchen with basic kitchen appliances. Standing in front of the sink, as far as we see, is a man wearing only a blue shirt and white socks. This man has dark body hair in his arms and legs, a visible beard and short dark hair. He has raised his hands up as in a dance move and someone else's hand is holding a slice of pizza, with a bite taken, in front of his lower body to act as his skirt. As the man is smiling/laughing the ad has a very positive energy. However as the copy says: "when you have spent a year at home and try to entertain yourself the best you can" the situation changes as we now know he is playing pretend and not really in a dress. The difference the copy brings is that instead of normalizing outfits for all, regardless of their gender or sex, the copy makes sure we understand that this man is just bored from working from home and has decided to make fun of himself (and of transvestites) by "wearing" a skirt, usually worn by women (Goffman, 1976 and Adkins et al, 2011). The idea of him wearing boxers at home and wearing a pizza for a "skirt" does not really challenge his masculinity as the "dress" is so made up and the copy highlighting the fact that he would not normally do this and is only now doing it due to being home for a long time and maybe "going a bit crazy". Clothing is very much gendered especially as the society ridicules men for wearing "women's clothing" the opposite would not work if the parts were reversed, as women are fairly accepted to be wearing suits, ties and bowties that might often be labeled as "men's clothing".

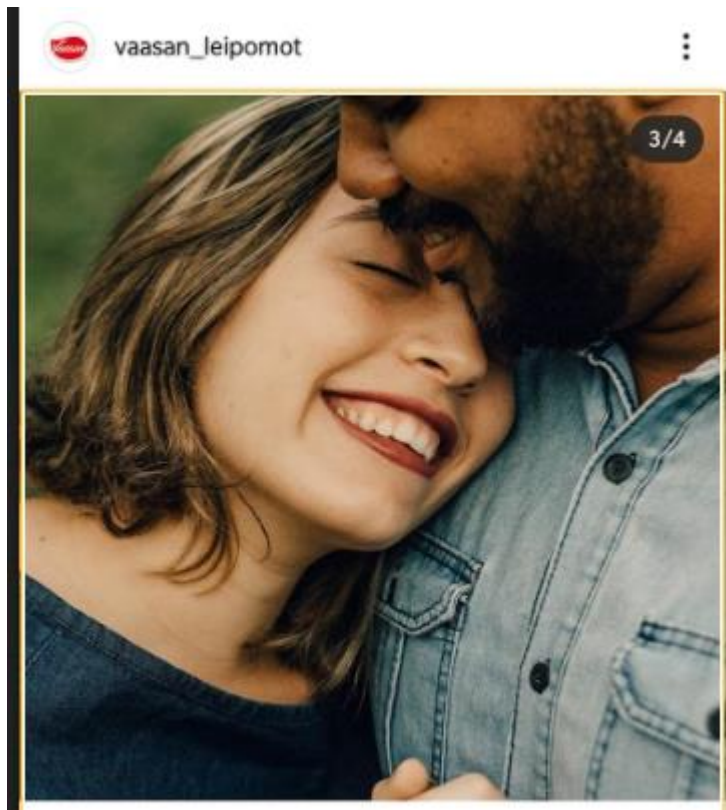


Figure 11. Vaasan leipomot,

Instagram

Heteronormative Bliss

The ad is a very close up shot of two people and the only other thing we see is a bit of green on the upper left corner. The colors are all muted and this way very calm as the brightest color would be the tiny amount of red of the red lips. This ad is a good example of body chopping but still being able to tell very easily what genders these people represent (Goffman, 1976). The man has a full beard and mustache as well as men associated clothing, shirt and a broader chest. He is also higher than the woman and in a dominant position that way. The woman has longer bendy hair, red lipstick and has closed her eyes and is leaning on the man for support. Her neckline is deeper than the mans and she is positioned lower and seems that way also smaller or at least shorter (Goffman, 1976). The copy is telling us about “heart breads of Vaasa and how they have a place in peoples hearts” making the woman leaning on the mans chest understandable as they are probably trying to communicate the love between the two people and possible how she is listening to his heart beats.



Figure 12. Pyynikin

Brewing company, Instagram

Tick in the Box

The ad is black and white with an exception of the golden orange beers and an orange oval shape with text on top. There is a lot of empty gray space on top and all the four people have been placed on the bottom. Similar to the colors of the ad also the people are black and white as we see three white men and one black woman. All of the people seem out of place from each other and none of their clothing or personality seem to match. The man on the left has an ill-fitting white top, a big belly and a drunken expression and posture. The old man in the front seems to like rock and motorcycles based on his black

leather vest, wristband and sun glasses, whereas the man in the back has sideburns and a hair to match some other decade and a shirt and tie to match, but he is also singing or talking to a microphone. All of the three men are wearing white shirts but the black woman is wearing a black top which is quite strange. She is also the only one not looking at the camera, instead her eyes are closed and she is pointing to her beer, which is also the darkest beer in the picture. Even though none of them really match the woman still feels like most out of place as at least the three men have same colored shirts and are looking at the same direction, leading me to believe that she is there to tick boxes for minorities. Then again she looks the most normal out of the three so perhaps she is there to ridicule the idea of what normal brewery owners look as the ad is for an opportunity to buy brewery shares. Rossi (2003) also had similar findings where men were made fun of and the woman was the true hero of the story but similarly to Gills (2008) the women doing so were usually first betrayed one way or another by a man. I am also open to the idea that she is there to show what modern people look like who are interested in craft beer and by doing so they are communicating that people who like beer do not need to be old, drunk, white men. The copy says: “what is stopping you from buying a share of a brewery? Absolutely nothing” to indicate that whatever you look like you can buy a part of this company so perhaps this is their idea of diversity in advertising.

Stereotype Bending Gender Representations or Just Enough to Keep Feminists at Bay

In this section we will focus of unusual gender representations such as gender cues or actions typically associated with women performed by men or vice versa. These examples are most farthest from the first examples, but even these can have some common gender cues.



Figure 13. Gold and Green, Instagram

Lustful Vegan

The picture is well lit with a man on the foreground and a kitchen in the background. His full beard, strong jawline, big tattoo and muscular arms ensure the viewer to recognize him to be a man. He has quite long bendy hair but as it is dark brown it blends to the background wall a bit, perhaps intentionally so that with a quick glance it wouldn't be noticeable? His actions are those usually portrayed by females which is this uncontrollable desire to eat the product right out of the bag by just tilting once head and pouring the food into ones open mouth. His eyes are closed during this enjoyment and this seems to be a rather private event. We don't see any mischief as if he would know to be doing something forbidden, he simply enjoys his snack guilt free. He has quite long wavy hair and glasses which make him look more of a modern man and this would make sense as the product is a meat substitute and those are usually purchased by more liberal and modern men.



Figure 14. Karhu Beer, Instagram

Adventure at Home

The advertisement is very high contrast with the black background and harsh light from the fridge on the left. The light illuminates the shelf of the fridge as well as the man opening it. He has a full beard and mustache combo and is seen from a profile view as he stares into the fridge with an expression of surprise. He seems to have long hair but as the light does not reach the back of his head the hair is almost invisible from the background. He is wearing a button up shirt which is black. The contents of the fridge are very strange for a normal household as it seems to contain multiple homemade jars of jam or condiments, a glass bottle of milk and a random artichoke. The copy for this Karhu beer ad explains the surprised expression of the man's face as it says: "When you meet a bear, never run away from it" as if the man would have come across a real bear when opening the fridge.



Figure 15. Fazer Aito, Lynx, magazine

Modern Tarzan

The Fazer Aito ad has a darker green forestry background and products on the down left “outside” of the picture. In the center we see a man with a lynx on his shoulders as he feeds a cupcake to the animal. He’s dressed in a light beige knit, has longish light hair paired with a clean shaven jaw and could be mistaken for a woman until closer inspection where we find the clear markers of masculinity in his strong angular jaw, chin dimple, visible adams apple, flat chest, broad shoulders and a slightly bigger nose. His longish hair also matches well with the fur of the lynx, partly hiding it from the view at a quick glance. As he feeds the lynx he looks towards it and as the lynx is holding a cupcake we can assume that one is for the man but as he pays no attention to it we cannot be sure, it does not look like he is going to consume it. The man is not simply letting the lynx lay on his shoulders, rather he grips the animals rear legs in a controlling/supporting way. As cat animals like cougars, panthers, leopards and tigers are often associated with women it seems like the lynx is identified as a female, being fed and supported by a man (Goffman, 1976). The lynx has its eyes closed and tongue out as it enjoys its cupcake.

The copy is very product focused saying “It is harder to find another dessert sauce better than this” so there are no other levels to that.



Figure 16. Becel Proactive, magazine

Old and Beautiful

This ad is mostly product focused with the product about as big as the woman behind it. We see nature and water behind the woman but the setting is not clear and she is not placed standing or sitting on anything obvious as the product blocks her from view from the stomach down. She has short hair and is notable older, which is quite rare in advertising where the ideal people are most often young (Goffman, 1976 and Cortese, 2015), however as the product is for people wanting to lower their cholesterol it is suitable to have a person in the ad that represents the target segment. She is wearing minimal makeup, her skin is tanned making her look like an outdoor person and her hair is grey so they have emphasized naturalness and healthiness. The copy “take care of your heart” ties together with the woman forming a heart between her hands on top of her chest and the product/brand promise.



Figure 17. Brooklyn

Brewery, Instagram

Big City Liberals

The ad is bright with lots of green as well as a city skyline and a bridge visible. The people are not positioned middle so that we can see the city on the left taking us to big cities in United States like New York. In the front we see two men and one woman enjoying a picnic on grass. The ad is unusual in terms of gender representation as the people in the ad are very diverse in skin color, we see two natural hairstyles for people of color and a man having colored hair. All of them have jewelry and especially the man in the front has quite many stereotypically feminine cues. He has not only jewelry on his wrist but also in his ears, he is wearing a crop top and showing some chest and side and though he is good looking he has a peculiar and unique face, and seems like a person in today's world who would ask for your pronouns when meeting for the first time, so very woke and liberal. Make-up and cosmetics, like hair dye, are mostly targeted to women and seen as something women need to do in order to be accepted (Knoll et al., 2011; Schroeder & Zwick, 2004) hence it is out of the ordinary to see a man with colored hair and done eyebrows. The other man in the ad sports traditional gender cues for men like body hair and masculine facial features and the woman in the ad has a revealing top that shows her curves well.

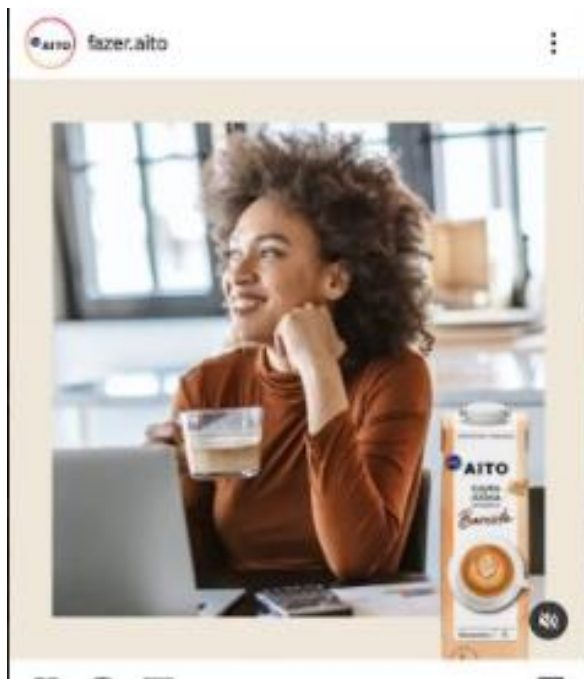


Figure 18. Fazer Aito, Instagram

Working hard

In this ad we have a well lit background that is either from a work place, home or from a coffee shop. In the front we have a woman sitting at a desk and a laptop in front of her. She is wearing a brown sweater that clings to her bosom, holding a coffee cup and has a afro like hairstyle, which is unusual as it is viewed unprofessional or untidy in some companies/cultures even though it is natural to some people and their culture. She is leaning her head to her hand, elbow on the table, and smiling while looking away from the viewer. Even though she is withdrawing (Goffman, 1976) herself by looking somewhere off the picture it doesn't come at the detriment of her being in charge of the situation as no one else is in the ad to claim that dominant position and taking advantage. She seems to be relaxed and the professional setting of her either studying or working is different than before as women have been shown more in domestic setting than work setting. The copy is neutral talking about working from home and how breaks are needed along the way, but of course this makes us to believe that she is at home, so after all she is portrayed in a domestic setting instead of being at the workplace.



Figure 19. Brooklyn Brewery,

Instagram

Black Beauty

This ad is mostly black due to the large chair our subject is sitting in. Behind the chair we can see a light setting with some greenery as well as couple of other people. Regardless of the picture being mostly dark the picture seems bright as we know it's a chair which is dark and not the weather or the room. In the front we a woman of color sitting in a chair and toasting us with a bottle of beer. She has a natural black hairstyle, small braids, and she is clothed in dark clothes with a dash of vibrant red and with her gaze at the viewer. The chair she is sitting in looks like a designer chair and the people in the background make her seem to be out in a classy restaurant and the only notable trait from previous studies is the phallic bottle neck that is slightly in front of her face ticking the boxes of phallic items near a woman's mouth (Cortese, 2015) and licensed withdrawal behind an object (Goffman, 1076). The copy wishes everyone a good weekend so no double meanings there.



Figure 20. Paulig Presidentti,

Instagram

Passive Boss Lady

The ad on the whole is quite dark and high in contrast giving a bit of edgy vibe. On the background we see some kind of a back stage / dressing room identified by the lights surrounding a mirror as well as knowing we have a musician in the ad. Our subject is sitting on a bench holding a cup of coffee and looking straight at us with a slight smile on her lips. She is a known artist so we can say she is portraying female gender, this is supported by a feminine bob haircut and quite dark makeup. Contradicting to Goffmans (1976) findings she is the opposite of his findings for the most parts. She is showing very little skin, dressed in black, she looks at the viewer instead of gazing away or hiding behind something. Her posture is upright and she looks to be in charge. The pants and jacket however look like leather and with them clinging to her legs and the neckline going quite low there is an association to BDSM culture if one decides to read so into it. The copy: "Born an icon. And Paula Vesala" pokes some fun either at the artist to be less of an icon than the coffee or at the coffee which is supposedly an icon over a highly appreciated musician and an actor.



Figure 21. Hartwall Vichy, magazine

Self Sufficient

The ad on the whole is black and white, quite dark and high in contrast giving a bit of edgy vibe. Overall the whole atmosphere is a bit mystical. She is sitting in a bar with no apparent company and stands out from the background and the man behind by being well lit and wearing white/light colors. Her posture is straight and upright and she has feminine long hair in a bun, makeup and jewelry. She is holding a glass with both hands and focusing on her drink with a neutral/serious face. Enjoying a drink, after a long day at work, as her attire would fit work dress code quite well. As she is looking at the drink instead of looking somewhere else I have the feeling she is not expecting company but is content alone. The Vichy ad has a one word copy “tuplana” meaning “double” which in this case has a very masculine feel to it as “double” in a drink setting is linked to scotch or whiskey and that is typically “a man’s drink” painting her as a strong independent woman as she dares to drink what men usually do.



Figure 22. Karhu beer, Instagram

Sweaty and Sexy

The composition overall is quite monochrome with different shades of black, brown and grey (Wu et al., 2013). We see sunlight, steam, wooden door and a semi naked man in the middle. This person is clearly portrayed as man as he is without a shirt and we see his chest hair, muscular arms and a beard. He is on the young side and his posture is straight, almost like standing in attention and his arm makes an almost 90 degree angle. He seems content as we see a slight smile on his lips. The picture shows body chopping (Goffman, 1976) as we do not see his eyes or legs and the direct light, steam, wet nakedness make this person quite sexualized. The towel, covering his lower body, is hanging from his hips and his other hand creates a line toward his crotch drawing our attention to it. The copy has a double meaning depending whether one reads it as is or adds the couple letters in the parentheses. It says: “follow yourself” and “keep yourself company/be your own company”, the latter probably referring to Covid-19 and the recommendation to avoid

human contact. However “be your own company” can be seen as a bit lewd as the man is almost naked so maybe he will keep himself a bit of company and enjoy his body alone. Then again “Follow yourself” is a slogan for Karhu brand but as we see a quite normal white man in the ad doing nothing out of the ordinary for Finns it falls a bit short on the brand promise.

5. Discussion

In this section I will discuss the main findings more in detail, answer the research questions introduced in the beginning of the study and group cohesive findings together to elaborate more on the subject.

How are men and women represented in contemporary Finnish food and drink advertisements?

Most men in the ads of the sample are represented young so about under 35 years, having facial hair, short hair and being fairly often out of home. Most women in my data are young, have long hair, make up and seen more in home settings than men. One man in the ads was with children (with a wife as well) whereas there were several women with children, which ties back to the long tradition of showing women as mothers and homemakers (Adkins Covert, 2011). Both men and women in the sample were most often white and if there were more than one person in an ad there were more heterosexual partnerships than other. Most people being white is understandable as Finland is still quite homogenous nation with mostly white people but in the future as we have more immigrated people and Finns with darker skin I think it is important for ads to reflect the true racial diversity or even slightly over exaggerate their diversity rather than under do it. More women, than men, based on my data, were seen covering their face or averting their eyes as well as acting childish (Goffman 1976). Women being represented childish undermines their capability to function as people, as children by law cannot take care of themselves or do adult decision it implies that women, like children, need to be taken care of. Similar thing to being called childish is to accuse women of being overly sensitive, emotional and hormonal as those things are seen as lesser and undesired as they are seen as feminine traits. The relation to women eating vs men eating was uneven as women were seen doing that more often, which might be the result of a smaller sample of men in the ads or then it could still be more popular to sexualize women by having food near their mouth to awaken desire in the viewer as mouths and lips are seen as sexual (Goffman, 1976), however there were no super sexualized women at all. The most skin was actually shown by two topless men with sweaty glistening bodies, whereas no woman was seen in anything more revealing than a top. Women were shown to have a boob crack

but at least to my eyes it was not the center of the attention. Men's jawlines were more defined and angular whereas quite many women had their round breast visible through formfitting clothing, supporting previous studies of rounder shapes associated to women and angular to men (Lieven et al, 2015). From previous studies we see that men are often represented as successful, muscular and active, having no feelings or other feminine traits that are seen as less than. This was not the case in my data in the sense that men had a few different body types other than muscular and some had longer hair. There were few ads where men were being funny and playful but the humor was not really directed at them. There were some representations of men who devoured something quite greedily and this kind of uncontrollability is new as people tend to put that kind of behavior with lack of self-control and weak and this is something men are not usually portrayed unless the intent is to show superiority between males.

Body chopping (Goffman, 1976) was seen on ads so there were a few decapitated men and women, but not one gender more than the other. And as we are talking of food and drink commercials it is also founded to do that as if you have a whole person in the ad and the product at its correct size the product does tend to be very small, hence it would make a bad advertisement if one cannot even recognize the product from the image. Regardless of the body chopping you could always recognize the gender intended for that person as the body was either full of body hair and strong muscles or then smooth legs and chin as well as softer curves.

How are women represented as the weaker sex?

Especially ads from before 2000s showcased women as weaker, submissive and less than men (Goffman 1976 and Adkins Covert 2011). In this study I wanted to see if this is still visible in representations of women today. As most of the ads only sported one person we don't see examples, or the lack, of dominant or submissive positions from men or women. In the few that there is more than one person there seems to be no pattern to indicate men being higher and women lower or laying down etc except for one where a woman is leaning to a man's chest but as there are so few of these I would not draw any conclusions to having dominant or submissive representations.

Overall on the whole sample, women were pictured quite meekly and none of the women were doing anything truly exciting if we do not count the times they were portrayed as

children. There were no obvious strong, independent and active women in any of the ads and even the so called more liberal and positive ads were that due to lack of stereotypical representations rather than the merit of great diverse representation and roles. Even with a few in charge looking women they were still sitting down and being quite passive in doing so. Being a homemaker doesn't mean women are weak but as this has been a way to show women acceptable roles in the society (Adkins Covert, 2011) and most often it is at home I will use that as proof that women have less options making them more dependent on men. Out of thirteen domestic settings women were in eleven of those.

From previous literature we have seen examples of new kinds of roles and representations for men and women but as the researchers have analyzed the results, they noticed that at the same time the new roles are undermined in one way or another on a deeper level. For example, if a woman is active and the heroine of the story she might be out to get the man who has cheated on her, making her into this caricature of a vengeful woman (Gills, 2008). Similarly when homosexuality is represented it is done in a way that implies it to be heterosexuals doing it for fun or to please cis-heterosexual men, therefore not in the interest of representing actual LGBTQ+ people (Gills, 2008). Or then if LGBTQ+ people are represented it is done in a very stereotypical manner, not really allowing a broad range of representation (Warner, 1991) Leino (2016), Adkins Covert (2011) & Cortese (2015). The next two points illustrate something unusual for representations for men but it is done in a way that the representation is not genuine or actually recommended. For example the men in ads from Karhu, Gold and Green and Fazer have longer hair but then instead of highlighting it, the long hair has been fused into the background so it does not really stand out. Kind of like a nod to the right direction of gender liberation without angering anyone with untypical representations. Men wearing dresses is a taboo so surely having a man with a skirt is new? Well as we see in the Grandiosa pizza commercial the fact that he is wearing a "pizza skirt" is made fun of so once again the non-typical outfit is not really celebrated more than it is worn just for laughs. Both of these examples indicate that as women as seen as less than men then everything that is typical to women or representing feminine cues or traits are seen as bad. So for a man to wear a skirt is laughable and for men to have long hair needs to be hidden as long hair is still quite often seen as feminine. The women in Malaco candy commercials seem to be active but they

are portrayed like children which is putting someone in a mindset that they are to be protected and taken care of as one would a child (Goffman, 1976).

Gender, in ads, is often constructed with simple gender cues such as the shape of the persons jawline, hair style, clothes and whether they have visible make up or body hair or not. We have a couple of examples where few gender cues that are usually left for the opposite gender are displayed in the other. However even these ads are not a spectacular burst of gender liberation, merely going to the right direction with more diverse representation. Looking at women in my data, we have the ads from Brooklyn, Paulig and Vichy with an independent woman. Their looks are gendered heavily towards feminine looks but they are not getting directions from anywhere or needing anyone at all. All of them seem to be comfortable at the space they are in and owning the situation. But then if we look at how they could have been more than we see that all of them are sitting which is putting them into a lower position when they could be standing. They are all also quite passive as all of them are away from home but none of them does anything except hold their drinks. So even with these ads that I thought would be more modern representations of women fall short and their only merit is meekly not having negative representations like them all being in their bikini and sucking on their mugs.

Similar things can be seen with men as the few exceptions to men having long hair the hair is melting into the background and when a man could be wearing a slice of pizza as a skirt it is made clear in the copy that this would normally never happen and we are supposed to laugh at the absurdity of the situation of a man wearing a skirt.

Heteronormativity not only includes the thought ideal people to be heterosexual people but also white (Leino, 2016), hence the amount of non-Caucasian people in the ads was better than what I expected. It is also notable that in most ads in my sample with a person of color the people were represented as normal people doing normal things and not represented as exotic animals or compared to food like in Rossi's study (2003). For example we see a woman of color in a work/study setting, on a picnic and in the bar, and all are fully clothed, not sexualized or made "exotic". LGBTQ+ people were not represented at all in the findings as there were zero couples of same sex and when there were two people of the same sex the product was not sold on "lesbian fantasy for men"

(Gills, 2008) kind of idea but all were fully clothed and there was no sexual tension between the people. The only queer representation, from my data, I can think of would be from the first Brooklyn ad where the man in the front is dressed and made up in a way that makes me think “queer” or at least an ally to LGBTQ+ people. This is due to his unnatural hair color as not a lot of men dye their hair other colors than natural hair colors as well as his outfit which is very youthful, bright and shows some chest and leg. All of this is topped with some jewelry and finessed dark brows.

As mentioned before people of color were represented very similarly to white people so I don't think their skin color played a role with the two unfortunately bad representations of people of color: Fazer Aito Deer and the Kingis ice cream ad. The Fazer ads portraying women were so similar with each other that it did not matter whether the person was old, black, Asian or white so there is no reason to question racism even if there are issues with representing women that way. The Kingis ad has some interesting factors as a very obvious man is lying down in a seductive pose which in Goffman's work (1976) is usually a way for women lay. He is fully dressed but his hips are creating a round shape and he is sucking on a popsicle which can be easily associated with a phallic symbol and also mostly left for women to perform so perhaps there is some queer coding happening. At his feet we also have a pile of ice-creams laying around indicating that he could eat and eat until he is satisfied so the whole nature of the ad is quite sexualized and celebrating gluttony. As he eats a chocolate ice cream similar to his skin color and the copy says for you to eat him too it reads terribly if one does not know that his artist name is Sexy Chocolate. So even though the ad is probably done in good humor and with a twinkle in the eye, it reminds me too much of Rossi's (2003) chapter on “exotic others” and how people of colors, among other marginalized groups in Finland, are used to sell exotic products like chocolate and coffee and in doing so making them less human which goes back to the colonization period and the long roots of making people believe that there is more than one human race and that peoples physique in body and mind would vary due to skin color.

When comparing ads from the same brand, men and women are represented quite differently in food and drink advertisement. These comparisons are interesting as many

of the ads share a theme and are from the same campaign, yet how the two binary genders are represented is different. Looking at the many examples of Fazer Aito: all of the women were in a romantic setting with an animal as equals as they were placed in date like situations and even sharing food or drinks in most of them. Whereas the only man part of the series had the animal on his shoulder like a house cat could be, not a position one would expect to see a woman. Women in these ads, were most often also seen eating something or drinking something, drawing our attention to their lips, whereas with the man, his cupcake is visible but he is not close to actually eating it. The man in the Fazer ad is standing up, being in charge is a very different way to represent somebody than having them be on a date with an animal. Then looking at Lohilo ads: we have the woman in a homelike setting with a robe and putting on make up while the man is lifting a heavy pillar. The same kind of drink is representing women as vague and concerned for their hair whereas men are seen being active, strong and wanting the drink to increase their performance. In the Karhu ads the men are active by going to the sauna and “finding a bear” from a fridge whereas the woman is sitting in a sun chair at home focused on looking a certain way and in this case it is tanning. Vichy also had an ad with a woman sitting in a bar looking soft and serene and focusing on her drink while meanwhile the ad with two men who looked immensely like each other are staring straight at the camera, being dressed in suits immediately gives a more powerful feeling and the same copy “Double” means the people and not the drink.

To conclude, the ads showcased in both sections in the findings do not really celebrate diverse representation to the max or showcase crude and stereotypical gender representations, instead they show that most gender representations are similarly gender cued than older ads and the ways of being a woman or a man have not changed much at least in the food and drink advertisements. It is also good to note that even though the sample includes some people of color and people who are non-Caucasian we still do not see a great variation in body shapes and types, or people with disabilities, and other minorities are not represented at all.

6. Conclusions

6.1. Research Summary

The previous studies have elaborated on steady and quite unchanging gender representations for over 60 years where women are portrayed second class citizen being passive and domestic with not a lot of other roles than being a mother, a wife and a sex symbol. Men on the other hand are seen as active, dominant and overall better and in control. As there were not a lot of studies done in Finland analyzing gender representations it seemed like a good opportunity to study the field of food and drink ads and see how the gender representations found compare to findings from previous studies. As culture and media reflect each other, changes in one do affect the other, I was eager to know whether the more liberal gender representations in the cultural circles I live, would come through in drink and food advertisement in Finland. In this study I wanted to see whether same nonverbal cues are used to represent women and men, whether the stereotypical gender roles still plaque the ads today and are women still represented as the weaker sex. I used intensity sampling to collect my data and analyzed them based on three visual factors: artistic composition, nonverbal cues and copy. Based on the sample analysis and discussion it can be said that the same gender cues used for males and females are still largely used and that there is rarely any new ways of representing women or men outside of their assigned roles, even though the roles are not that well-articulated the intention of them is visible. Women were still seen more in domestic settings and covering their face or looking away and being passive. Women were also seen being more childish and caring for their looks. Men had some different features than stereotypically could be expected but those were not emphasized to any extent, rather made to disappear with light and colors and most men possessed muscular bodies, facial hair and strong jawlines. However, all of the representations were mostly quite neutral rather than being exactly like ads from the 70's of what it comes to dominant and submissive roles or over sexualization of females or the opposite of having a diverse range of people with different skin tones, sexual orientations, religious beliefs or handicaps. This study hopefully shed some light into the current situation of gender representation in food and drink ads and makes advertisers and companies consider their choices more carefully as they understand

how their choices affect the society they are in and how they can either strengthen or break down stereotypical gender representations in their ads.

6.2. Practical Implications

The main goal for advertisers is to get their message across to people or companies in order for them to buy their products and services, and of course to make money. As consumers purchase choices include, along many more, the values of the brand as well as seeing them a good fit for their life or the life they want it is important that companies have diverse representation of people in their ads. As more people are true to what they are, they will look for brands who also represent them and not only one group of people. If companies choose to ignore the different representations of people based on their skin color, ethnicity, religion or gender identity they will never reach that group of people or their money, hence it is important to appeal to multiple groups of people in order to grow their user base. Also white cis-people who are well represented in the ads already will be more woke to search for different kind of gender representations in media and will base their purchase willingness based on that. Companies can also shape their brand image to more liberal and inclusive by representing multiple groups of people.

6.3. Limitations

Firstly, the data for this qualitative study was gathered through non-random sampling by utilizing intensity sampling, therefore it only represents chosen advertisement in food and drink industry in Finland at the time. Secondly, sampling was done mostly by researchers personal media giving more weight to advertising directed to her based on her preferences, demographics, location and age and the platform used, thus a person with different background would most definitely gain different sample and different results.

In addition to the reasons mentioned before the reader should keep in mind that the evaluations and interpretations of these ads are analyzed through the culture, history and knowledge of the researcher, making the results subjective, still keeping in mind that objectivity was sought after and interpretations were also made “reading against the grain” as Rossi (2003) puts it. As media analysis is very subjective I feel it to be relevant to tell that I am a white person with white privilege, hence my analysis on diversity is limited to my read knowledge on the subject rather than life experiences. As the data was

collected in Finland some of the advertisements were made for a Finnish audience, some were modified to fit the culture and some were presented as they were made in global marketing teams leading to a unique mix of advertisement, meaning that the results might vary from a culture and country to another, thus cannot be applied globally.

6.4. Suggestions For Future Research

I would deem it useful for gender and marketing fields alike to have similar wide overview studies of gender representations in Finnish advertising in ten year intervals as Rossi provides in her book *Heterotekstas* (2003) to track the progress (or regress) of gender portrayals. And as I believe many of the past researches to have been white, like me, it would be good to have researchers from different backgrounds to do some of the studies in order to gain more cohesive view. Often researchers might focus on women and how women are portrayed as women still in many cases have less power and influence than men and are oppressed in ways of morals (whore-madonna -idea) as well as seen as the weaker sex. Nevertheless, it is also good to remember that a lot of males suffer from the rigid ideas of manhood so that could be a good angle to research as tackling toxic masculinity gender representations would benefit all. I would be delighted to read a Finnish specific study on whether men are mostly portrayed as muscular, emotionless, self-depending and how does this affect young boys growing up?

Another research topic that I would recommend is looking at gender representation in inanimate objects as I stumbled upon at least four advertisement like this, where chocolate bars, chewing gums and pastry were given human like features and gender cues such as long eyelashes and full lips. So even when you don't have much to go on, how do the advertisers make animals and object female and male. The same gendering can be seen in animated movies and series where they clearly use rounder shapes for female characters.

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8. Appendices

Semistructured interview with: Anniina Pyykkönen, Media Manager, Sinebrychoff Oy, 20.4.2021

-how much advertising in social media is product focused vs with people in it?

Product focused ads use less people than brand focused ads as they are trying to do very different things. Product focused ads are very tactical and they want people to buy the product. Brand advertisement with people wants to create brand love. Many companies only do product focused ads and use more money on that. Also different channels work better with different kind of ads: television ads usually have people where as out of home and print ads usually do not have, in social media we see both. Coca-Cola is a good example of advertising as they do 70 % brand advertising, 20 % tactical product advertising and 10 % something new and out-of-the-box. Social media is a very fast platform meaning that the ad does not have long enough view time to build a brand, on the other hand for alcohol companies it is good as Finland has very strict alcohol ads and in social media one can target ads at suitable age groups.

-are influencers common for fast moving consumer good ads? how recent is this?

Influencers are commonly used for fast moving consumer goods, especially when advertising novelties. They are often one part of the campaign on addition to other mediums. Even though the price per reached consumer with influencer is higher than other types of ads, it is a quality contact, meaning that as the influencer “personally” recommends a product the people who see that are more likely to buy the product than the people who see an ad of the product in a television ad. Influencers are very relevant for brand building especially when talking about the values and ideologies the brands want to express, hence a lot of effort and consideration is put behind each chosen influencer. For example brands that choose influencers who come from marginalized groups like people of color, gay or disabled people want to communicate liberalism and diversity. Influencers can even be chosen to take the brand to a particular direction like repositioning a brand for younger audience by changing their values. As there are already a lot of influencers brands do have the luxury to find an influencer that is a good fit for them as there are many who tick the necessary boxes of what it comes to their reach,

following, age as well as other key figures. So even though the influencers represent their own style, the company has still made well thought out decision to have that person as their brand ambassador and this is why Pyykkönen (personal communication, 2021) thinks that ads with influencers should be counted in the gender representation study as they represent the kind of people the company has chosen to represent their brand. Even though content by an influencer is funded by a brand, consumers do not view them similarly as ads, as ads from other mediums. This can then also be a more accepted representation of gender from the consumers as they don't think it is as orchestrated by the company as "normal" ads.

-Do companies and brands use the same ads for different mediums?

Companies use a lot of the same ads for different mediums as that is more cost effective. Of course the format and size differ from medium to medium but the content stays the same.

-(At Sinebrychoff) how many brands that do media use ready material from global teams vs make local ones?

Depends on the company. A lot of global large companies use global and local ads such as Kelloggs, Phillips, Loreal, Coca-Cola and Bosch. They might then use local influencer to do local ads. As Finland is so small and has quite poor buying power to other countries there are cases where global ads are used as they do not want to invest in localized ads. Once again it is cost efficient to use global material as the maximum contact amount in Finland is less than 6 million, which is small comparing to countries like the US or Germany, hence the ratio to used money for making an ad vs possible buying power is not sufficient.

In Finland the marketing community is quite slow to answer to global hot topics for example "Asian hate" that has gotten many large international companies to include more Asians in their advertisement to show their support to Asian communities. Finnish brands are not "woke" and Finnish consumers are still quite dumb compared to metropolitan world citizens other countries have.

All advertisement used for this study can be found here:

https://drive.google.com/drive/folders/1_CZS6SO0KBoVF82Jg95phjqKPVDnFBEG?usp=sharing